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E POETRY OF MOTION."

LEAFLETS

OF THE

BALL ROOM.

TURNER & FISHER:

No 15 NORTH SIXTH STREET, PHILA:
74 CHATHAM ST. NEW YORK.

LEAFLETS

OF THE

BALL ROOM.

THE NEW REDOWA OF PARIS,

THE CELEBRATED NATIONAL WALTZ OF BOHEMIA,

as now danced at that Capital,

Entered according to act of Congress in the Year 1846 by Turner & Fisher in the Clerks office of the District court of the Eastern District of Pennsylª.

Lith of F. Buhl Phila

"THE POETRY OF MOTION."

LEAFLETS

OF THE

BALL ROOM.

BEING A SKETCH OF THE

POLKA QUADRILLES,

THE BADEN,

MAZURKA FIGURES,

&c. &c.

TO WHICH IS APPENDED THE MUSIC OF THE CELEBRATED

REDOWA WALTZ,

NOW FIRST PUBLISHED IN THE UNITED STATES.

Music and Dancing are a married pair.—*Lucian.*

TURNER & FISHER:
No. 15 NORTH SIXTH STREET, PHILA.;
74 CHATHAM ST. NEW YORK.

[1847]

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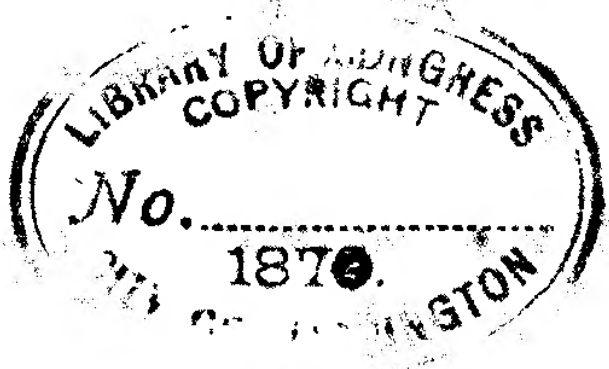
Entered, according to the Act of Congress, in the year 1847, by TURNER & FISHER, in the Clerk's Office of the Eastern District of Pennsylvania.



FIGURES

OF THE

POLKA QUADRILLES.

BY STEPHEN GLOVER.

AS TAUGHT BY MR. DURANG AND DAUGHTER.

I. PANTALON:—

Lead forward four, (*four bars*;) change hands, return to places, (*four bars*;) Polka waltz figure, once round, (*eight bars*;) Balancez en carre, (*eight bars*;*) Promenade forward (*four bars.**) Turn without quitting hands, promenade to places, (*four bars*;) counterpart for the side couples

II. ETE:—

The first couple promenade or waltz up to their *vis-a-vis*, or, opposite couples, (*eight bars*;) Turn the *vis-a-vis* half round with the right hand, (*four bars*;*) Turn back with the left hand, (*four bars*;*) First couple waltz to their places, (*eight bars.*) Counterpart for the others.

III. POULE:—

First couple waltz a-round the side couple on their right, finishing in front of them (*eight bars*;*) Moulinet, (*hands a cross*) half round with the right hand (*four bars*;*) Ditto back with the left hand (*four bars*;*) First couple waltz to their places, (*eight bars*;*) Half promenade with their *vis-a-vis*, (*four bars*;) Waltz back to places, (*four bars.*) Counterpart for the others.

IV. TRENIS —

The first couple forward with Polka waltz—Cavalier changing the lady from the right to the left hand four times. (*eight bars*;*) Four take hands and execute the passes, ending with heel and toe each time of passing and rejoining hands, (*eight bars*;†) First couple waltz back to their places, (*eight bars.*) Counterpart for the others

V. FINALE:—

The grand promenade step, all eight, (*eight bars*;) all balancez en carre, (*eight bars*;) Coquette figure. The first lady crosses over, followed by her partner, (*four bars.*) The gentleman waltzes back to his place, followed by the lady, (*four bars*;) First couple waltz once round, (*eight bars*;*) all eight grand promenade round, (*eight bars*;) all balancez en carre, (*eight bars.**) The coquette figure, &c., executed by the other couples.

N. B, *The arms are generally placed a kimbo in most of the figures.*

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* *Figures marked thus * require the heel and toe* as *setting step*, or, as a finish to a part.

† This figure was originally executed thus.—Four take hands round, pass the ladies from the left to the right hand four times, reforming the round after each pass. The passes adopted have been found more graceful and convenient.

THE ORIGIN OF THE MAZURKA QUADRILLES.

The Mazurka is the national dance of the Poles, and was brought by the Russians into Russia, on the subjection of that ill-fated country.

It was first introduced in England by the Duke of Devonshire. It has become very popular in the polished circles of Paris and London, since judicious modifications, with great good taste, have engrafted the light and graceful movement of the French ballet on its coarser features, without impairing any of its national characteristics. The Russians rather *walk* than *dance* it, with a military and dignified air, but lack the graceful animation of the Poles. There are but *three* steps strictly pertaining to its entire execution. The first, a *terre-a-terre*, or a *ground step;* one of a sissone kind, which constitutes the chief Mazurka step, consisting of three hops on each foot alternately. The original *Holubiec;* or, as it is called in Poland "*Holupca;*" a name taken from the metal heels commonly worn in that country; and which they strike, whilst dancing, to mark the time; this has recently been modified in England into a light elevated movement, executed by the lady and gentleman in a waltzing position. As thus performed, novelty, grace, and fascination of action in grouping are pleasingly developed, and more in consonancy with our ideas of the "*Divine dance*," than the peculiar masculine movement of the Russian *holubiec*, which requires brass heels to execute with effect, and is out of its appropriate sphere in the polite ballroom. The time is $\frac{3}{4}$ and $\frac{3}{8}$, but slower than the Waltz, and, for these reasons, the remodelled Mazurka is here given.

FIGURES OF THE

MAZURKA QUADRILLES,

AS DANCED AT ALMACK'S, LONDON, AND TAUGHT BY MR. DURANG AND DAUGHTER.

FIGURE I.

Situations as Quadrilles or Cotillions.

1st. Eight bars of music are played, then commence the *Kolo* or *grand round; four bars* left, and four bars right, to places.

2d. All le tour sur place. (*Eight bars.*)

3d. All *holubiec.* (*Eight bars.*)

4th. The leading couple, (who commence all the figures,) promenade around the inside of Quadrille with Mazurka step. (*Eight bars.*)

5th. Le tour sur place, with same step. (*Eight bars.*) Solus.

6th. Holubiec. (*Eight bars.*) Solus.

Counterpart for all the other couples.

FIGURE II.

1st. *Grand Round as before.*

2d. All eight le tour sur place. (*Eight bars.*)

3d. All eight holubiec. (*Eight bars.*)

4th. Leading couple lead up with the Mazurka promenade, to the right side couple, (*four bars*); hands four half round and back. (*Eight bars.*)

5th. Ditto to the other leading couple, and moulinet half round and back. (*Eight bars.*)

6th. Lastly, they promenade to the fourth couple, with whom they execute the *Chaine Anglaise double,*

after which they promenade to their places, executing the tour sur place, and holubiec, solus. This figure is successively repeated by the second, third, and fourth couples.

FIGURE III.

The Graces.

1st. Grand round as before.

2d. All eight execute tour sur place. (*Eight bars.*) *Ditto*, the holubiec. (*Eight bars.*)

3d. Leading couple promenade to the couple on their right, (*four bars*); during which the cavalier passes his lady to the left, without quitting her hand, and takes the hand of the second lady on the right, and passes her behind him to his partner — the two ladies join hands behind the gentlemen, they then perform a round (*four bars*) to the left; the gentleman then stoops, and passes backward under the ladies' joined hands, making a pas d'allemande, without breaking hands, until the three dancers are faced inwards—thus forming the attitude of the Graces—in this position they perform a round, first to the left (*four bars*), and then to the right (*four bars*); at the end of which the cavalier conducts the second lady to her place, and his partner to her place, with the Mazurka promenade.

4th. *Tour sur place.* (*Eight bars.*) Solus.

5th. *Holubiec.* (*Eight bars.*) Solus.

The other couples execute the same figure successively.*

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* The figure of the Graces is only executed *once* by each couple; the entire set being long, and fatiguing in their performance, but may be curtailed at pleasure.

FIGURE IV.

Le Boulanger.

1st. Grand round as before.
2d. All eight tour sur place. (*Eight bars.*)
3d. All eight holubiec. (*Eight bars.*)
4th. The leading couple commence by swinging with their left hand to the centre of Quadrille; the gentleman then executes a chain, (*as in the French figure le boulanger,*) by swinging the lady on his right with the right hand, and then his partner with the left hand, and so the third and fourth ladies, and his own lady, successively, keeping up as near as possible the figure of a chain.
5th. Tour sur place. (*Eight bars.*) Solus.
6th. Holubiec. (*Eight bars.*) Solus.
The second, third, and fourth couples execute the same figures alternately.

FIGURE V.

Finale.

1st. Grand chain. (*Eight bars.*)
2d. All eight tour sur place, (*Eight bars.*)
3d. All eight holubiec. (*Eight bars.*)

FINI.

N. B. There are but three steps used in this dance—each step adapted to the figures. They being so peculiar in character, that any analysis of them here is impossible, tuition and practice alone will enable the pupil to execute them with grace and ease.

THE NEW REDOWA.

AS TAUGHT BY C. DURANG AND DAUGHTER.

This celebrated Bohemian Valse which is being danced this season in the most fashionable Parisian saloons, and at Almacks, London, has just been received from Paris, and is now published for the first time.

The music, steps and figures of this new and brilliant Ball room dance are quite original,—and from the *eclat* which has attended its reception in the circles of taste and fashion in Europe, induced the publishers to present the music to the votaries of *Terpsichore* here, as an offering for the season. A discription of the peculiar steps and figures in print or diagram is deemed impossible; as it must be seen in the execution to be admired: and learned only by tuition. The principal step in its performance is neat, beautiful, and original in construction; differing materially from the old waltz movement: which, consists of two steps, each of three beats to a bar, which also contains three *tems*, according to musical principles. The *Redowa*, now offered, is composed of *three steps* and *three figures* only. But, the neatness and elegance of the steps and figures, harmonize with the simplicity and character of the music: —*one* being evidently composed as analogous in tone to the *other*. It is free from all complicated movement; a desirable object in society dancing: and, no doubt will become highly popular in our Ball rooms.

DURANG'S GRAND BADEN POLKA.

FOR TWO OR MORE COUPLES,

AS TAUGHT BY MR. C. DURANG AND DAUGHTER.

1 Grand promenade round, 16 *bars.*
2 Polka chase step round, cavalier following lady, 16
3 Polka waltz round, ending with heel and toe, 8
4 Allemand passes and Poses,—heel and toe, 8
5 Pas d' allemande,—gent. turning lady back and forward, 16
6 Oblique elbow Allemand figure,—finishing with heel and toe, 8
7 Polka sissone, lady receeding,—gent. following with the Mazurka step, and vice versa, 16
8 Coquette chase around, lady deceiving four times, 16
9 Allemand passes (*four see place,*) heel and toe, 16
10 Coquette chase resumed, gent. leading, 16
11 Polka waltz round, 16
12 Waltz (a. la Polka) (*four bars;*) grand chasse, four times going round, the waltz and chasse intervening, 32
3 Waltz or promenade (*four bars;*) allemand passes, forming Poses with lady right hand and left hand, ending each arabesque or attitude with heel and toe, 16
14 En Carre Polka step, or square balancez, 16
15 Bremen step round, 16
16 Grand waltz,—FINI.

The Polka is ended sometimes with a change to the New York Polka air, played very quick, the dancers performing in Valse position, a Polka reel step. This is discretionary with the dancers.

A Galopade may be substituted,

NOTE.—This Polka has been modified and embellished with the Allemand passes and groupings, to relieve the monotony otherwise pertaining to its plain waltz character; and, which may be deemed suitable for the modern Ball Room, into which has recently been introduced, the light Ballet movement of the Opera.

WALTZ COTILLION.

FIGURE.

Places the same as a quadrille; top couple waltz around inside. First and second ladies waltz up to each other and cross over, turning twice; the gentlemen of the top couples do the same—the side couples do the same. The first couples waltz to places: the side couples do the same; the gentlemen take their partners hy the right hand with *their* right hand; all waltz, (*four bars*) and turn their partners under their arms; all the gents go out right to each lady, executing this figure until in places. Form two lines at the sides, all advance twice and cross over, advance again and re-cross, and to places; all eight waltz round: the sides execute the same; the whole repeated four times.

A GALLOPADE QUADRILLE,

AS A FINALE.

All eight promenade *a la gallopade;* first lady advances alone, and retires, (*four bars*); opposite gentlemen *idem*, (*four bars*); top and bottom couples chassez to the couples on their right, and set, (*four bars*); the four gentlemen, with contrary partners, gallopade open to the top and bottom, and turn both hands half round, forming two lines, (*four bars*); all eight (in the two lines) advance and retire, (*four bars*); advance again, and retake partners, turning into places, (*four bars*).

SPANISH DANCE,

OR, SARABAND OF SPAIN.

Danced in a circle or line by twenty or thirty couples. *All* the gentlemen arrange on one side—their partners opposite; the first, or leading gentleman, must stand on the side of the ladies, and the leading lady at the head of the gents' line; this position must be observed by every couple arriving at the top.

FIGURE.

The top couple pass into the second couple's places, (*four bars, waltz time*); cross over to partner's places, (*four bars*); take top corners, (*four bars*); return to places, (*four bars*). This figure repeated, joining hands four; or hands across, (*sixteen bars*); poussette two couples, which leads to next couple; the second lady and gent are thus left at top, the same as in a contra dance. The first lady and gentleman then go through the same figure, with the third couple, and so proceed to the end of the dance.